

PICTURE ANALYSIS OF GOLF STROKES

A COMPLETE BOOK OF INSTRUCTION



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PICTURE ANALYSIS OF GOLF STROKES

A Complete Book of Instruction

N my many years of golf teaching I have so often been impressed with the difficulty of clearly conveying to my pupils the ideas I have expressed to them, that I have given much thought and study toward devising some means of placing those ideas before them in a manner which would insure their obtaining the same conception that I was trying to impart. Every one who has attempted to teach golf, and no doubt a great many of those who have tried to be taught, appreciate how almost impossible it is to describe the making of a golf stroke in words.

I have numbers of photographs of myself and others which have been taken during the execution of various strokes, but with few exceptions they show the player either at the top of the swing or at the finish where movement has ceased. Such pictures I have found of little value for instruction purposes because they show nothing of the essential parts of the swing or how the whole movement is executed.

The vital part of a golf stroke—that on which the whole concentration should be placed—is during the actual hitting of the ball: that portion beginning at the horizontal position of the club in its downward swing, where the club head is just about waist high, and ending at the point where the club head is reaching out after the ball to about two feet beyond where the hitting took place.



This is the all important part of a golf stroke. But with the exception of the motion-picture photographs, views of the player in those positions are seldom taken. And, unfortunately, the motion-picture results, being limited by shutter speeds, do not show in clear detail very much of the hands or even the arms of the player in that part of the stroke, on account of the terrific speed of their motion. In the individual films of the "movie" there is just a blur where those members ought to be, although at the beginning and end of the swing they are quite clear and distinct. When viewing them on the screen it is the imagination of the observer which fills in the lacking clearness. In just the same way an observer watching the actual play of a full wood shot, for instance, does not see the club head or the player's hands and forearms during the part of the swing I have just mentioned. There is an impression of seeing them moving along, but all detail of their action is lost.

When I execute a complete swing and ask a pupil to observe a certain part of it, I am impressed with the fact that the human eye is far too slow to get any impression at all of the detail of that part. In fact, the pupils tell me they cannot even see my hands while the club is swinging—they just get a blur, giving merely a knowledge of motion.

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I find also when I show them the various parts of the swing by posing the position, the impression created in their minds is very remote from the one I am trying to convey. The reason in that case is that it is physically impossible to pose correctly a position of tense and active muscles. It simply can't be done, nor can the pupil get the "feel" or instinct of the motion by such an attempt at imitation.

Were it possible, however, to speed up the human vision in its perception of these motions to perhaps fifty times its present limits, so that the observer could see clearly all the detail while an actual stroke is being executed, then the golf pupil would get exactly the right idea by simply watching the teacher perform. Under such conditions the teaching of golf would be a simple and easy task instead of the very difficult one that it now is.

As I said in the beginning, these difficulties which I have enumerated presented a problem to me which I had long been trying to solve, and I was discussing it one day with one of the club members who has been a rather close student of golf matters for several years. It developed that he was a very good person for me to tell my troubles to, for in addition to being a student of golf and golf playing, he was also possessed of a very comprehensive knowledge of and ability in photography. The answer to my difficulty was immediately forthcoming, and the ideas which later became the foundation of this book developed right then and there.

This gentleman explained to me the possibilities of taking photographs at very high shutter speeds so as to enable any part of any stroke to be photographed to show clearly the details of hands, arms and all parts of the body just the same as though the human vision were made quick enough to see it.

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Furthermore, the pictures could be made "stereoscopic," or with two lenses, one representing the view with the right eye and the other the view with the left eye. Both pictures are taken simultaneously, so that when properly mounted and looked at through a stereoscope a true reproduction of exactly what the vision would have revealed, had it been fast enough, is presented. All the flatness of the ordinary picture is eliminated and instead the observer gets the feeling of looking directly at the objects themselves with all their original perspective. It was a singular sensation to me when I first saw myself through these pictures in reality playing golf out in the sunshine on the course.

Arrangements were soon completed and the pictures which you will look at in this book taken. It developed immediately that more could be learned about golf from a study of these photographs, with some few explanations of the more prominent features, than could be taught in many personal lessons. It seemed quite fitting, therefore, that the pictures should be presented to the golfing public as a whole so that the teaching which they present might be of general service. I am convinced that once a student of the game, and that includes most of its players, realizes the vast fund of data herein contained, he will need the book constantly available for reference and find it just as indispensable as the favorite club from the bag. To be of the greatest benefit they should be viewed stereoscopically, but, of course, they cannot be so produced in book form. Nor will the degree of ability of the player affect the value which may be derived: the beginner can very quickly trace out his faults and learn the more correct methods of making the shots; the better player may find certain methods of his play which might be changed to produce greater accuracy or effectiveness in his strokes. As a matter of fact, I have myself been benefited from studying the pictures, although they illustrate my own methods. It is the first time I have ever actually seen myself in action.

PICTURE ANALYSIS OF GOLF STROKES

I do not want to even suggest that my own methods are the absolutely correct ones—the only right way to “handle the clubs.” On the contrary, I want to point out that these pictures merely show how I personally make the various strokes. The degree of success which it has been my good fortune to attain is a very good indication that those methods must be reliable and quite suitable for producing uniformly good results. I am tall and, as the papers say, “rangy,” so that it would hardly be expected that a shorter and stouter player could swing the clubs in precisely the same manner. Much has been written about the physical characteristics of the individual governing his mode of play. That idea has my full endorsement. I do want to make the claim, however, that no matter what the physical characteristics of the player, there are certain fundamental movements in the making of successful golf strokes which should be done in the same way by every player. For instance, one must stand on the feet, the club must be held in the hands and swung with the aid of the arms, and to accommodate that movement the various parts of the body must move in definite ways. The stroke must be “timed” and that means the proper coördination of all these movements. So no matter whether the player is short or tall, stout or thin, the sequence of the movements must be the same for all and that sequence is what the pictures in this book show very clearly in detail. Were I six inches shorter and many pounds heavier I should still swing the clubs in precisely the same manner, but I am sure the appearance of the stroke to the observer would be far different. That expresses to my mind why it is that different players among the best professionals are said to possess different styles of play. They appear to be playing differently, but the fundamental essentials of the stroke are performed in the same way by them all.

PICTURE ANALYSIS OF GOLF STROKES

Furthermore, a tall, slender person is better adapted to illustrate the movements and their sequence than a shorter, stouter one would be. So I am confident that any player of any stature may find much assistance in the study of the methods here illustrated.

All golfers are more or less students of the game and are eager for improvement. At some time or other they have read printed instructions describing "how to do it," but I doubt whether a reader can ever obtain the impression from such written description of a golf stroke which the author intended to convey. So I shall make no attempt in this book to enter into lengthy explanations of the strokes, but rather mention briefly the salient features and trust the reader to gather the many other details in his own way from the pictures. He may, from studying them, describe the actions to himself in his own language. It is essentially a picture book of instruction.

In order to insure the proper conception of the pictures and their taking, it is advisable to describe the methods employed. Each one represents a completed and successful stroke; even in those which show only the position of address the stroke was completed and the ball actually hit. And not only was each stroke fully performed, but it had all the intensity of execution of that particular shot to its maximum power—there was no easing up of any swing for the benefit of the camera. Each picture, for instance, of the Driver or Brassie was taken during the operation of a stroke which resulted in a distance averaging two hundred and fifty yards. So also in the Cleek shot pictures, the average distance was two hundred and twenty yards—the full Mashie one hundred and sixty yards carry, and similarly for all the shots; they were played to their full limit.

The white lines in the pictures are placed there to indicate the line of flight and the perpendicular to it across the ball, in order to better illustrate the relative stance and position to the ball.

PICTURE ANALYSIS OF GOLF STROKES

After the white strings were placed and the camera set up my only connection with the photographs was to place the ball and make the shot. The man at the camera took whatever view of the stroke he saw fit, and I never knew whether it was to be the position of address, the backward swing or the forward swing which was to be taken. My whole attention was on playing the shot and not on being photographed; therefore, there is not the slightest suggestion of "pose" in any of the pictures.

Similar pictures of the various parts of the strokes are given, the viewpoint being from a different angle, so as to show more clearly the various positions of the movements. About half of all that were taken are shown in the book, and I believe these represent all the salient features of the strokes most commonly used and of general interest. No attempt has been made to include any of those special strokes which are occasionally required in emergency situations. They are a matter of individual development.

None of the pictures are retouched in any way, all being reproduced just as they originally show on the negative.

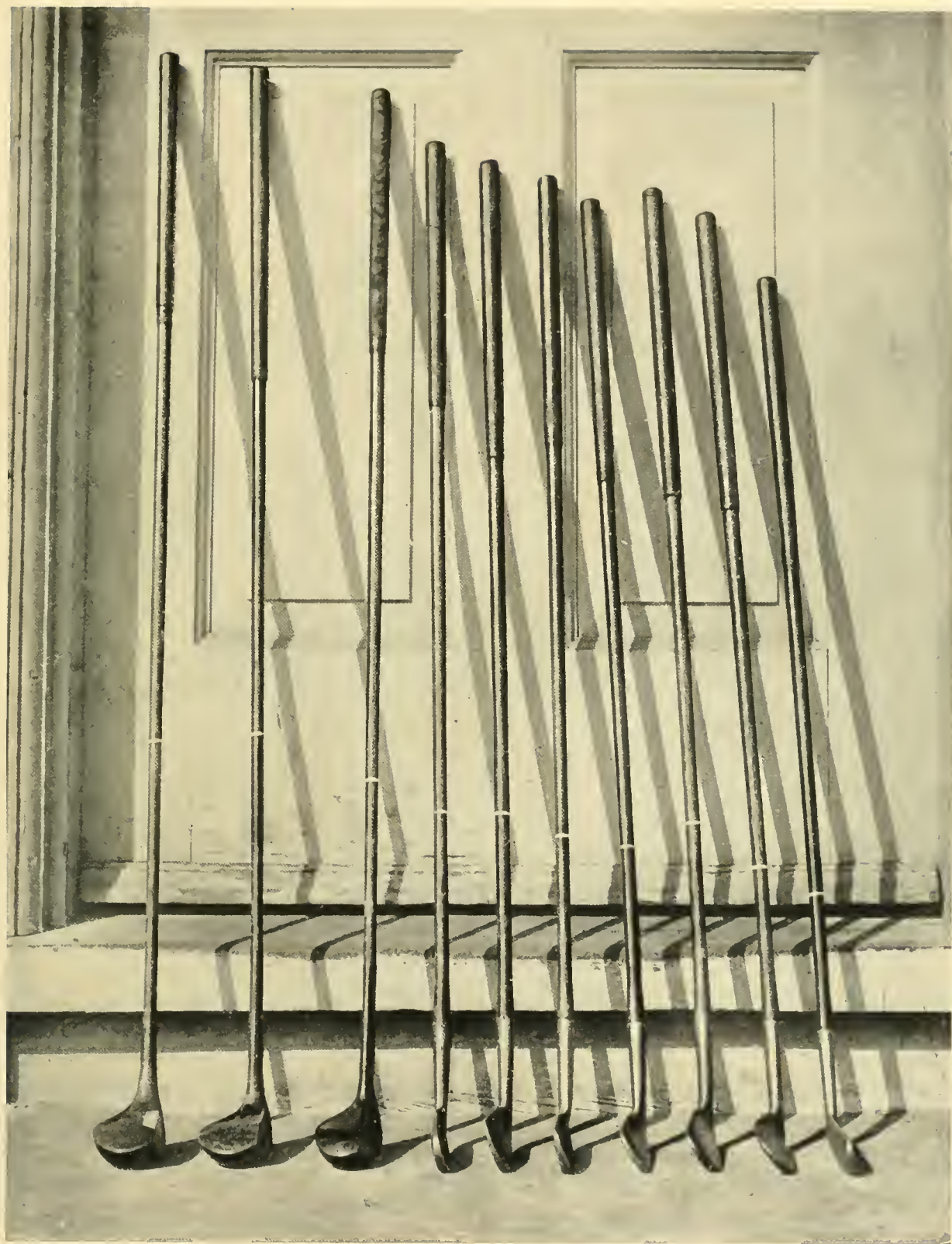
All players at times experience trouble temporarily in the use of some of their clubs. Not being able to see themselves, they are at a loss to find the cause. Their professional may not be available to straighten them out. In such a difficulty a reference to the pictures in this book should be of much value. If my readers find their game benefited from a study of the photographs I shall be glad this idea of teaching has been of service. With the utmost confidence in the result, I will proceed to the illustrations and my brief comments regarding each one.

MY CLUBS

MY CLUBS

CLUB	LENGTH	WEIGHT	BALANCE
DRIVER	42 $\frac{3}{4}$	13	13 $\frac{3}{4}$
BRASSIE	42 $\frac{1}{2}$	13	14
SPOON	41 $\frac{1}{2}$	13 $\frac{1}{2}$	12 $\frac{1}{4}$
CLEEK	39 $\frac{1}{2}$	14 $\frac{1}{2}$	11 $\frac{1}{4}$
MIDIRON	38	14 $\frac{3}{4}$	10 $\frac{1}{4}$
MASHIE IRON	38 $\frac{1}{2}$	15 $\frac{1}{4}$	11 $\frac{1}{4}$
MASHIE	37 $\frac{1}{2}$	14 $\frac{1}{4}$	10 $\frac{1}{4}$
PITCHING MASHIE	37 $\frac{1}{2}$	15	11
MASHIE NIBLIC	36 $\frac{3}{4}$	15 $\frac{1}{2}$	9 $\frac{1}{2}$
PUTTER	34	14 $\frac{1}{2}$	8 $\frac{1}{2}$

The length of the clubs is given in inches from the heel to the end of the shaft; the weight is in ounces; and the balance is in inches from the heel to the white line on the shaft. If the club be supported at this white line on the shaft it will balance in a horizontal position.



THE GRIP

THE GRIP



THE club is held in the fingers of both hands with the little finger of the right hand placed over the first finger of the left hand. This is done in order to get both hands as close together as possible to enable them to work in unison.

The thumbs of both hands are only slightly around the shaft and the main pressure is between them and the two first fingers.

The little finger in overlapping should exert but little pressure.

The grip of the left hand is the firmer of the two.



THE STANCE

THE STANCE



OR the purpose of comparison of the address with the various clubs these pictures are given.

The white lines show the line of flight of the ball, and the line across the ball at right angles to the line of flight.

The stance for all is slightly open, but with the shorter clubs the body is bent more over the ball, the feet are closer together, and the ball is more nearly opposite the left heel.

The body is bent slightly forward from the waist, the weight being about evenly balanced on both feet. The position should be perfectly comfortable and easy, the body relaxed without tenseness in any part.

The grip of the left hand is somewhat tighter than the right. The " V " between the thumb and forefinger of both hands points over the right shoulder.

The pictures show in sequence the address of the Driver or Brassie, Spoon, Cleek, Mashie Iron, Mashie and Mashie Niblie.



DRIVER OR BRASSIE
FULL SHOT

DRIVER OR BRASSIE



COMFORTABLE position is first secured when getting “set” for the stroke during the preliminary waggle by adjusting the stance and getting the “feel” of the club into the fingers and hands.

The feet are just far enough apart to procure a comfortable firmness. Their position is adjusted so as to “grip” the ground firmly on their inside edges.

Complete relaxation exists except for the firm grip of the club in the fingers and the grip of the feet on the ground.



DRIVER OR BRASSIE



HE stance is slightly open.

The weight is about even on both feet.

The body is bent slightly from the waist and is relaxed.



HE club head is close to the ground and only a few inches away from the ball in the backward swing.

Simultaneously with the movement of the club head the left knee starts to bend toward the ball, and the right arm to bend at the elbow.



DRIVER OR BRASSIE



THE first movements of the backward swing are performed principally with the left hand swinging the left arm straight back, while the left knee is bending toward the ball.

The body turns in unison with the movement.

Both elbows are kept close to the body, the right bending in toward the hip.

The club head swings back close to the ground.



DRIVER OR BRASSIE



THE backward swing of the club.

The left knee continues the bending movement toward the ball and the left arm swings well back.

The back of the left hand turns slightly upward.

Both elbows remain close to the body, the right bending as the club swings.

After the club reaches a horizontal position the club head is lifted with the hands, bending from the wrists.



DRIVER OR BRASSIE

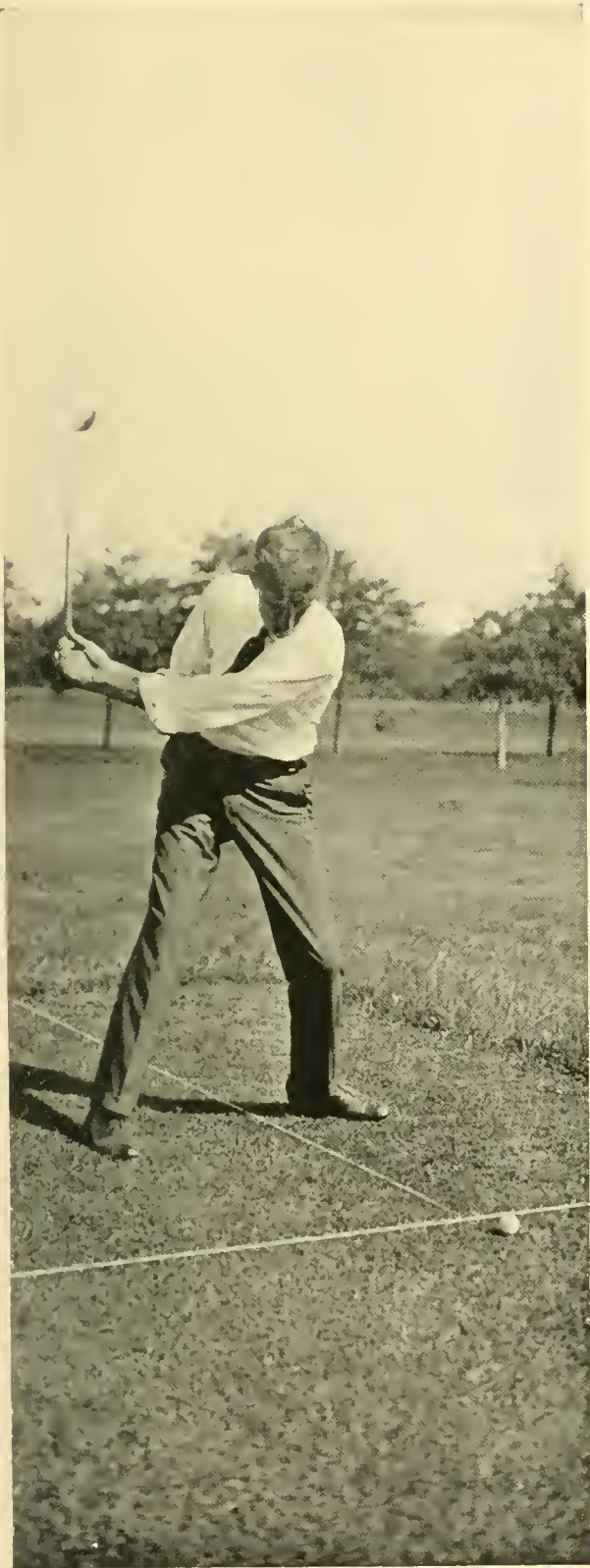


THE backward swing of the club.

The action of the wrists continues to lift the club head and turn the club to the top of the swing.

The turn of the body has lifted the left heel off the ground. The left arm is straight and the grip with both hands firm.

The right elbow bends until the forearm is well in toward the shoulder and almost straight down underneath the club shaft.



DRIVER OR BRASSIE



THE top of the swing—just as the club starts down.

The head has remained perfectly still.

The line of vision to the ball is directly over the left shoulder.

The control of the club is still in the left hand, although the grip is still firm in the fingers of both hands.

The face of the club head is turned slightly upward.


The right elbow is as close to the body as possible without being cramped.

The right leg is playing a prominent part in maintaining position, and firmly bracing the body.

At this part of the stroke an even and firm balance is essential.



DRIVER OR BRASSIE

N starting the downward swing of the club the body begins to turn and in unison with it the left wrist starts the club head. The left arm remains straight and pulls the club down simultaneously with the body turn.

The right elbow comes in close to the body, still retaining the same bent position as at the top of the swing.

The left heel drops to the ground, so that both feet are firmly supporting the stroke.

The right knee starts to bend in toward the ball and the left knee to straighten.



DRIVER OR BRASSIE



THE downward swing.

The hands continue to drop with the turn of the body until the arms are about vertical by the time the club is horizontal.

The right elbow is still bent and well in to the body, and the right wrist is still bent as far back as it can go.

Both feet are flat and firm on the ground.



DRIVER OR BRASSIE



HERE the real hitting begins.

The body turn has reached a point almost the same as at the address. Although the left arm is almost straight down, the right hand has made as yet but little effort, but is now in position to begin its real work. The right wrist has retained practically the same bent position as at the top of the swing. The wrinkles in the flesh at the wrist show the bend to be still there.

From this point the right hand does the hitting—gets the head of the club through—while the left arm is pulling straight through with all the strength at its command.

The pressure is here taken off the right heel and transferred inwardly to the ball of the foot and toes.



DRIVER OR BRASSIE



THE principal difference between this picture and the preceding one is in the position of the right wrist. The left arm is still straight and pulling hard, while the right hand is whipping the club head through. The thumb and forefinger of the right hand are playing a very prominent part in the work.

It is interesting to note from these pictures where the maximum speed of the club head occurs. The exposures were uniform at $1/1500$ part of a second and the blur of the club head and shaft is the greatest where their speed is the greatest. In this picture the club head itself is just above the left foot, and the shaft is almost unbelievably bent from the speed which is imparted to it. At this point the speed of the swing is reaching its maximum and results mainly from the whip of the right wrist.



DRIVER OR BRASSIE



THE impact with the ball.

The concentration at this point is very intense, which is largely the secret of a successful shot. It keeps the head still and prevents looking up.

All the muscular movements which make up the stroke reach their climax at this point, and that comes from a perfectly even and smooth development of the power. This feature is commonly called timing and the success of the stroke is directly proportional to the accuracy with which it is accomplished. A study of the picture reveals the body, arms and hands at maximum effort and in perfect unison.

The right knee is bending and turning inward to accommodate the turn of the body.

For many years the question of how long the ball remains on the head of the club after the impact has been written about and discussed. This picture answers that question. The ball is just leaving the club face and has been in contact with it for a distance about equal to the width of the club head.



DRIVER OR BRASSIE



WHILE the left arm is practically straight throughout the whole swing the right arm does not become straight until just as the ball is leaving the club head.

The concentration has continued, although the ball is well on its way.

The club head has been thrown out after the ball, which action keeps both arms straight out from this point until practically the finish of the stroke.

Every movement of the stroke is supported at this point by the left leg, the right leg and foot acting as a brace for the impact.



DRIVER OR BRASSIE



THE concentration has relaxed and the head turns toward the ball to watch its flight.

The forward bend of the body from the waist has continued, which has kept the head down and helped the arms to follow out after the ball.

The right knee bends in toward the line of flight to accommodate the turn of the body.

Both arms swing straight out and away.



DRIVER OR BRASSIE



THE effort is completed, although the club is still under control. The body has relaxed and turned to face the line of flight. The force of the stroke has been delivered without disturbing the even balance of the body or interfering with its easy relaxation.



DRIVER OR BRASSIE



THE complete stroke in the sequence of its making.

The various movements which have been described in detail may be followed as they develop from these pictures.

The left arm is straight throughout the swing.

The balance of the body is maintained continuously, in which the knee action assists materially.



THE CLEEK

FULL SHOT

THE CLEEK



THE stance differs from that of the wooden clubs only in that the ball is closer to the player and the feet are not quite so far apart.

There is slightly more bending of the body from the hips.

The whole stroke is essentially the same as that with the driver.



THE CLEEK



IN the backward movement of the club the arms are kept closer to the body and the swing is more upright than for the wooden clubs due to the shorter shaft and greater bend of the body. There is only a slight movement from the wrists so far in the stroke.

Note the bending of the left knee and the straightness of the left arm.



THE CLEEK



ALL through the backward swing both elbows are close together and the arms are very close to the body. Compare the positions of the left knee in the two pictures. It is the body turn which pulls the left knee in, and the left heel from the ground.

The right elbow bends sharply at the latter part of the upward swing, while the wrists lift and turn the club.



THE CREEK



At the top of the swing, just as the club starts down.

The right leg is quite rigid and acts as a firm support and balance for the turn of the body, which is to follow.

The position of the hands with relation to the wrists and arms is important.

The club face does not point to the ground; it is about midway between the horizontal and vertical position.

The right forearm is directly underneath the shaft of the club.



THE CLEEK



THE first part of the downward swing.

The turn of the body has brought the left knee forward and the left foot is again flat on the ground.

The hands have dropped rapidly with the body turn, but the right arm and wrist still retain the bent position.

The right knee has turned in with the movement in just the same manner as the left one did in the backward swing.

The right elbow is close to the body and advancing with the stroke.

Both wrists are acting in complete unison.



THE CLEEK



THE right wrist is doing the hitting, while the left arm is pulling hard.

The advancing of the arms with the stroke pulls the club forward as the right wrist whips the club head through.

The pressure on the right foot is transferred to the inside of the foot. The left leg is almost straight and is being used as a very firm support. From this point the weight of the body goes forward onto the left foot.

The body turn is well advanced.



THE CLEEK



HIS picture and the one following form a good study of balance during the actual hitting of the ball.

Both feet are firmly on the ground, which enables the full force to be thrown into the shot.

The right arm and right wrist are straightening simultaneously at the moment of impact, which puts the full power of the club head into the ball. The whole turning of the body is also in unison with the movement.



THE CLEEK



THE club head follows the ball right out after it and close to the ground as far as the reach of the arms will permit it.

This is the point where both the right arm and wrist are completely straightened.

The left leg is now perfectly straight, supporting the weight of the body and the force of the stroke.



THE CLEEK



AFTER the ball is away the club head follows to the full extent of the reach of the arms.

The concentration continues, keeping the head still until the club is fully horizontal.

The remainder of the stroke is exactly similar to that with the driver, the body turning and the arms continuing straight out until the club is nearly vertical and the final relaxation occurs.



THE CLEEK

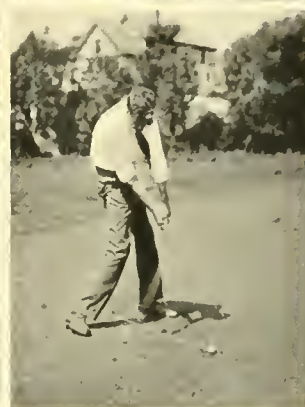


To enable a consecutive analysis of the various movements of the whole stroke these pictures are given in a group.

The action of the knees in assisting thorough balance to the stroke at all points is clearly shown.

The left arm never bends, but the right one bends from the beginning and does not again straighten until the ball is hit.

The advanced turning of the body in the downward stroke pulls the club forward for the final wrist action as the ball is hit.



FULL MASHIE OR MIDIRON
(PLAYED WITH A MASHIE FOR THESE PICTURES)

FULL MASHIE OR MIDIRON



THE modern bunkering of golf courses is such that the player often finds himself, possibly many times in a round, with a shot to play to a green which is from 160 to 175 yards away and so bunkered that the ball must carry all the way and have but very little rim. To accomplish this the ball must reach its maximum height at very nearly the end of its travel so as to drop vertically. It is with the Mashie that I play this shot, and I consider it one of the most important shots of the game. It should be given a full swing just the same as a long iron; in fact, the execution of this stroke with the Mashie is no different than that of a full shot with a Midiron.

The address is closer to the ball, owing to the shorter shaft. The stance is "open," the ball being well forward nearly opposite the left heel.

The body is bent well forward.



FULL MASHIE OR MIDIRON



THE club has reached this position in the backward swing mainly through the agency of the straight left arm, allowing the left knee to bend in toward the ball in unison with the swing of the club.

Very little movement of the wrists has taken place so far, but the right elbow is bending with the movement.



FULL MASHIE OR MIDIRON



IN the continuation of the backward swing the club is lifted to its final position, the left knee continuing to bend toward the ball in unison with the movement.

The whole swing is more upright and compact than with clubs of longer shafts.

Although the swing is shorter, the wrist movement is just as complete, and is therefore sharper relatively to the stroke.



FULL MASHIE OR MIDIRON



T the top of the swing.

The left arm is very straight and firm and the right elbow is close to the body.

The turn of the body has placed the line of vision to the ball just in front of the left shoulder.

The left heel has been lifted only slightly.

The grip is firmer in both hands with the iron clubs than with the wood.

The right forearm is directly under the shaft and in line with the hip.



FULL MASHIE OR MIDIRON



THE downward swing of the club.

The arms are kept close to the body and the elbows well in together.

To this point the hands have dropped rapidly in advance of the club head and in unison with the body turn.

Note the unity of action between the right and left arms, wrists and hands, also the support and balance for the stroke furnished by the feet and legs.



FULL MASHIE OR MIDIRON



THE downward swing of the club.

At this point the right elbow is very close in to the body. It is closer in fact than in any other part of the swing.

The right hand is starting to throw the head of the club into the shot, while the left hand is working in unison with all its power.

To apply maximum force both hands must work in complete unison.



FULL MASHIE OR MIDIRON



THE downward swing.

Continuation of the movement previously described, showing its development.

The speed of the club head is increasing very rapidly, principally from the action of the right wrist.

The left arm is very straight, and the right elbow close to the body.



FULL MASHIE OR MIDIRON



UST at the moment of impact.

The ball is hit very decisively and there must be no flinching.

The club head must be permitted to follow through close to the ground as far as the stretch of the arms and the turn of

the body will permit.

The right wrist and arm have now straightened, both being at maximum power as the club head reaches the ball.

The stroke is now supported on the left leg.



FULL MASHIE OR MIDIRON



AFTER the ball is hit.

The arms are extending to their full reach, the right arm moving away from the body so that the club head may travel along the line of flight in its follow through.

The concentration does not relax.

The speed of the club head is nearly equal to that of the ball as it leaves the club.



FULL MASHIE OR MIDIRON



CONTINUATION of the follow through.

In reaching after the ball the weight goes forward to the left foot and the turn of the right leg accommodates the turn of the body.

Although the ball is well away there is as yet no inclination to look after it.

Both arms are extended straight out to their limit.



FULL MASHIE OR MIDIRON



AFTER the ball is hit.

The body continues to turn, both arms stretching out as far as they can. They continue straight while the club head is lifted from the wrists further on in the stroke.

The concentration has been intense and does not easily relax.

The ball is only about twenty feet away, showing how fast the club follows through.



FULL MASHIE OR MIDIRON



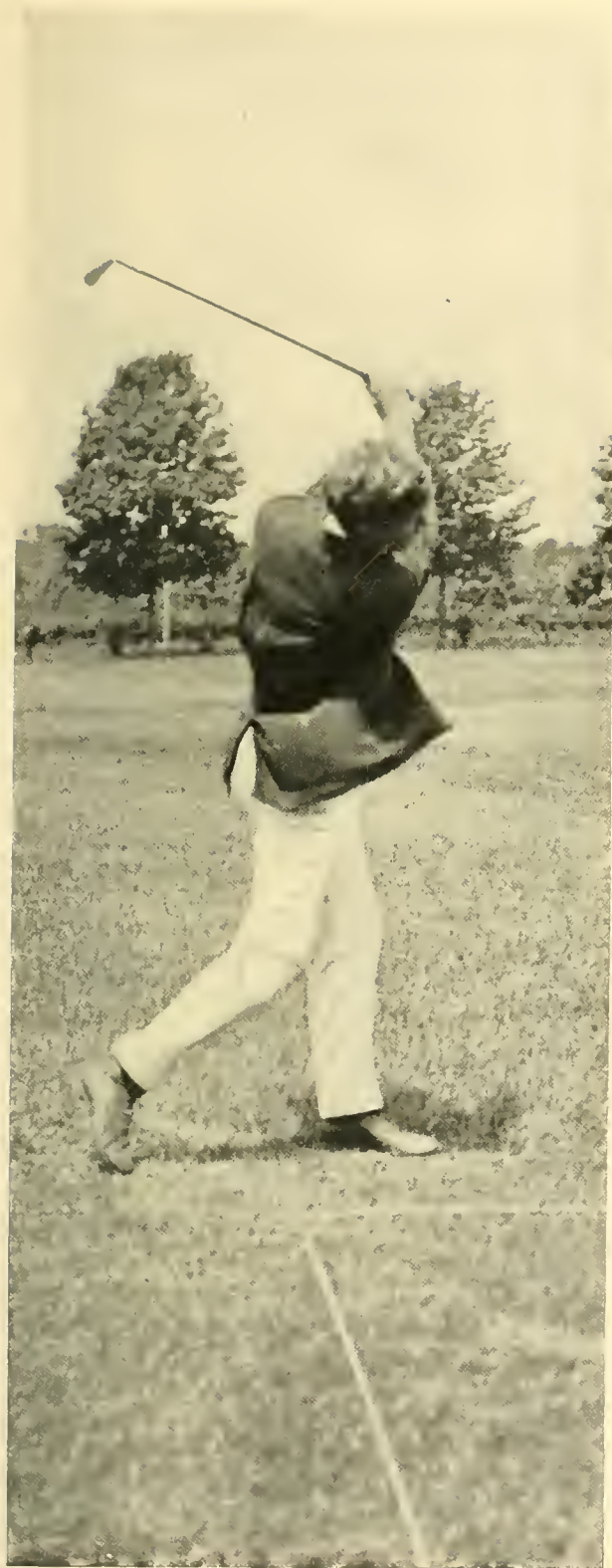
THE finish of the swing.

The body has now reached its full turn and is facing toward the line of flight.

The arms are well out and the grip is still firm.

Most of the weight is on the left foot.

The right arm has continued straight and firm, even beyond the point where the left arm must of necessity bend.



FULL MASHIE OR MIDIRON



THESE pictures show the development of the stroke from different angles of view.

It is quite upright and compact.

The grip is firm in both hands throughout, as is characteristic of all iron club play.

The backward swing is smooth and firm but not hurried.

The elbows come very close together and in to the body in the downward swing.



THE MASHIE NIBLIC

100-120 YARDS

THE MASHIE NIBLIC



THE address.

The ball is not quite so far away.

The feet are close together.

The body is bent more over the ball.

The stroke is played with a very upright and compact swing, with a shortened grip of the club.



THE MASHIE NIBLIC



THE backward swing.

The club has been taken back to this position with a straight swing of the left arm, the left knee bending simultaneously, just the same as in other shots.

The club shaft swings in the line of flight due to the upright swing.

The grip is quite firm in both hands.



THE MASHIE NIBLIC



THE left arm has continued to swing straight back, the left knee to bend in toward the ball, and the right arm to bend at the elbow.

The bending of the wrists in lifting the club head occurs earlier in the stroke with the shorter clubs.



THE MASHIE NIBLIC



THE backward swing.

The lifting of the club head by the wrists continues to the top of the swing, at which time the club shaft is only slightly beyond the vertical position.

Both elbows are close to the body.

The left knee bends well in, but the body turns less than it does in the longer shots.

The left heel does not leave the ground; in fact, both feet are firm and flat on the ground throughout the stroke.

The left arm and the club shaft, as well as its face, are nearly in the same line as the flight of the ball.



THE MASHIE NIBLIC



THE beginning of the downward swing is a turning of the body and a dropping of the hands, just the same as in other strokes. The left arm is perfectly straight and swings parallel to the line of flight of the ball.

The right elbow remains close in and follows the body turn, in unison with it.

The left knee begins to straighten and the right knee to bend in toward the ball.



THE MASHIE NIBLIC



THE downward swing.

The body turn and the dropping of the hands has continued, both arms coming close together.

Both wrists are bent back and working in unison. The pull of the arms, the whip of the right wrist throw the club head into the ball.



THE MASHIE NIBLIC



JUST as the club head meets the ball the grip is very firm and the arms are fairly rigid.

The right elbow is moving away from the body and straightening, so that at the impact the right arm, as well as the left, is straight.

The work of the right thumb and forefinger is well illustrated.

The weight is about equal on both feet.



THE MASHIE NIBLIC



THE ball is hit before the club head reaches the ground.

It is at this point that the right arm becomes straight, the club head following through well out after the ball and close to the ground.

As the left leg straightens and begins to carry the weight, the right knee bends forward with the body turn.

The concentration is thorough, allowing no temptation to turn the head.



THE MASHIE NIBLIC



THE turn of the right knee and body accommodates the forward movement of the arms, so that the club extends directly in line with the ball.

The right arm swings through straight and in line with the club shaft.

The concentration has not relaxed nor the head moved.



THE MASHIE NIBLIC



CONTINUATION of the forward swing.

The lifting of the club head with the wrists is under way.

The firmness of the grip still maintains.

Note the straightness of the right arm and the club still pointing toward the ball.

The head is only just beginning to turn toward the ball and the concentration to relax.

Up to this point both feet have been flat on the ground, but now the turn of the body begins to lift the right heel.



THE MASHIE NIBLIC



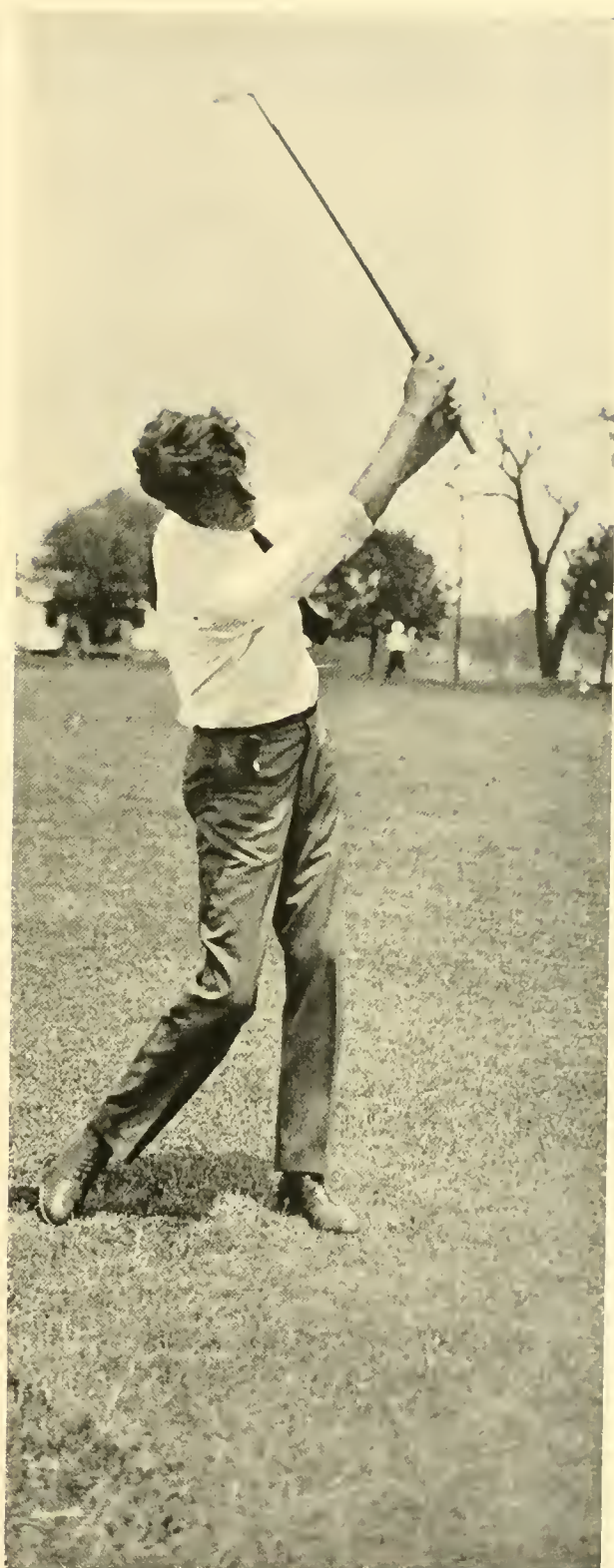
THE end of the swing.

The swing is decisive to its complete finish.

The hands are well away and the club head is high, the arms straight out without bending.

The body has straightened and turned to face the line of flight, the left leg supporting most of its weight.

The ball pitches all the way and falls dead with very little run.



THE MASHIE NIBLIC



THE movements of the golf stroke are best viewed from different angles, as shown in these pictures.

A characteristic of the stroke is its finish, the arms being straight and high.

Owing to the shorter club and swing the wrist action is sharper relatively to the swing. They lift and turn the club head earlier in the backward stroke.



SHORT PITCH SHOT
WITH MASHIE NIBLIC

SHORT PITCH SHOT WITH MASHIE NIBLIC



THE stance is close to the ball and quite open.

The face of the club is slightly open.

The grip is further down the shaft, the feet are close together, and the ball is about opposite the left heel.

The grip is firm with no relaxation at all in any part of the stroke.

The right elbow is close to the body all through the stroke.



SHORT PITCH SHOT WITH MASHIE NIBLIC



IN taking the club back it is lifted by the action of the wrists, with very little swing of the arms.

Both feet are firm on the ground, and the knees only bend slightly.

The movement is deliberate, not hurried.



SHORT PITCH SHOT WITH MASHIE NIBLIC



At the top of the swing.

Both feet are flat on the ground throughout the stroke.


The club swings directly in line with the flight of the ball.

The right elbow is close to the body and the wrists well bent.

The club swings only slightly above the horizontal position.



SHORT PITCH SHOT WITH MASHIE NIBLIC

N the downward swing the club head is drawn down and forward mainly from the left elbow, but in conjunction with the action of the right wrist.

The body turns but slightly, but is in advance of the club in the same manner as with all the other strokes.

The right knee is bending forward with the swing of the club.



SHORT PITCH SHOT WITH MASHIE NIBLIC



THE ball is struck very firmly, it being more of a sharp hit with an open-face club.

The club head is traveling in a downward direction and reaches the turf after the ball is hit.

The right elbow remains close to the body.

The club is drawn down and forward largely from the pull of the left forearm, the left elbow beginning to bend at this point.



SHORT PITCH SHOT WITH MASQUE NIBLIC



THE finish of the swing.

The result of the drawing action from the left elbow is shown very clearly in this picture.

The right knee and the body have turned to accommodate the movement, the same as in other strokes.

The face of the club is still open and the club head is still below the level of the hands.

When played in this manner the ball has very little run after pitching to the green.



SHORT PITCH SHOT WITH MASHIE NIBLIC



THE pictures just described individually are here shown grouped in the sequence of the stroke.

The stroke is played to pitch to the green and “ hold ” without appreciable run. Its chief characteristic of execution is a sharp decisive drawing action of the club head from the left forearm.

The club face is “ open ” all through the stroke.



PITCH AND RUN

CHIP SHOT

PITCH AND RUN



THE stance is more square, the feet are closer together, and the face of the club is only slightly open.

This stroke is played to produce a run to the ball after it pitches to the green.

The grip is well down the club shaft and the body bent well forward from the waist.



PITCH AND RUN



THE backward swing is a simultaneous lifting from the wrists and a relatively short swing of the arms. This part of the stroke is practically the same as that for the short pitch shot.


The movement is firm and deliberate, and not hurried.

The wrists are bent well back, and the elbows close to the body.

The club swings in line with the flight of the ball.



PITCH AND RUN

N the forward swing the left arm is kept straight, and the shot is made with a firm hit from the right hand.

Both feet are always firm and flat on the ground.

There is only a slight turning of the body or bending of the knees.



PITCH AND RUN



AFTER the ball is hit the club head and hands travel along the line to the hole, the club head remaining low. In the first picture the club head is seen just entering the turf as the ball leaves its face. The ball is only about an inch away.

The hit has been made mainly with the right hand, sharply and firmly, the thumb and forefinger doing most of the work.



PITCH AND RUN



THE stroke may be followed from beginning to end in these pictures. It is made mainly from the wrists with only just enough knee movement and body turn to avoid cramping the swing.

The club is swung back slowly and easily, although with a firm grip in the hands.

The club head meets the turf after the ball is away and continues to travel close to the ground.

It is a crisp right-hand shot.



BUNKER SHOTS

BUNKER SHOTS



THE stance is more back of the ball.

It is essential that the footing be especially firm in the sand.

The face of the club is well open.

The weight is slightly back on the right foot.

The grip is tighter with both hands than for other shots.



BUNKER SHOTS



At the top of the swing.

The stroke is decidedly upright and out in front of the body.

The club head is lifted sharply from the wrists with the swing, away from the body and across the line of flight.

The left arm is straight and firm and the grip in both hands tight.

Both feet are firm and flat in the sand.



BUNKER SHOTS



THE club head enters the sand just behind the ball. It has been brought down quite vertically across the line of flight. The grip of the club is very firm at this point. The face of the club is still open. It is just entering the sand and the ball starting to leave the sand.



BUNKER SHOTS



THESE pictures show how the club head travels very decidedly across the line of flight.
The body turns well around to permit the club to swing across.
The weight is well back and the feet are still firm in the sand in their original position.

The face of the club remains open. Played in this manner the ball rises quickly and drops "dead" when it hits the green.



BUNKER SHOTS



WHEN the ball lies deep the same method is used, but much more force is needed and more sand has to be dug up.

The club head meets the sand well back of the ball and keeps going so as to dig a long furrow through the sand.

The body must be well braced on the feet and legs to withstand the added force of the stroke.



BUNKER SHOTS



LOT of sand has to be moved to get the ball out of a very deep lie.

The feet are very firm and secure, and the grip of the club in the hands is equally firm.

Although a long and deep furrow of sand is taken with the club head, it keeps going forward, out and away from the body, across the line of flight.

The force is applied without disturbing the body balance.



PUTTING

PUTTING



PUTTING is purely a personal equation as far as any fixed method is concerned. There are a few fundamental principles, however, which should be followed. They are:
The body should be kept perfectly still until the ball is well on its way.

Throughout the swing the club head should travel close to the ground.

The hit should be true, firm, slow and deliberate.



THE grip is firm in both hands and two fingers overlap to make both hands work in unison.

The stance is close to the ball.

The placing of the club head immediately in front of the ball is merely a preliminary movement in getting "set" and sizing up the line of the putt.

The club is then lifted to the back of the ball.

In looking back at the ball the head is turned directly toward the ball, where it remains until the ball is well away.



PUTTING

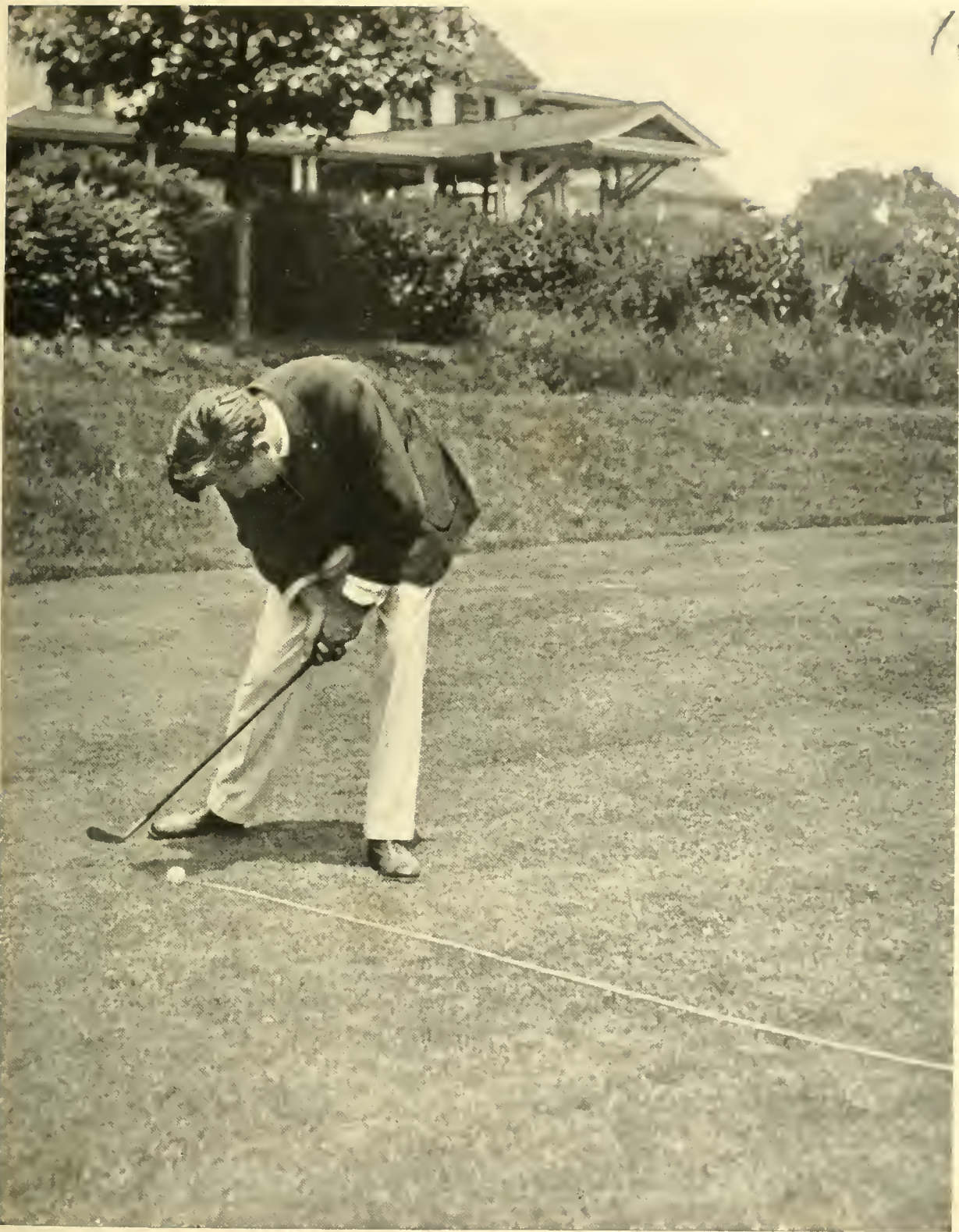


THE backward swing is not longer than necessary.

There is very little arm movement, the club being taken back mostly by the bend of the right wrist.

The right arm barely touches the right leg, but does not rest on it.

The left elbow is kept out toward the hole during the whole swing.



PUTTING



IN the forward swing the right wrist straightens while both hands travel along uniformly with the club head.

The elbows are both bent and swing uniformly with the hands.

The club head remains close to the ground.



PUTTING



THE elbows, hands and club head follow along after the ball.

The head remains still until the ball is well away.

The ball is struck firmly enough to reach the back of the cup.

Confidence is the keynote to successful putting.



PUTTING



FROM the start to the finish of the putting stroke the body and head remain in the same position without movement. The club head swings close to the ground and the stroke is made largely by the action of the right wrist. The wrist does not straighten completely, as the club head is kept low to the finish of the stroke.

The whole stroke is deliberate and firm.



THE PUSH SHOT
PLAYED WITH A MASHIE IRON

THE PUSH SHOT



HE stance is nearly “square.”

The grip is quite firm.

The ball is a little further back toward the right foot.

The weight is more on the left foot.

The hands are more forward in the address.



THE PUSH SHOT



THE left arm does most of the work in starting the club in the backward swing.

The left knee starts to bend as the body turns.

The face of the club opens as it is taken back.

The left arm is straight and the right elbow bends in to the hip.

The grip is very firm in both hands.



THE PUSH SHOT



FROM this point the right hand begins to lift the club head in advance of the swing of the arms.

Both elbows are close to the body and the left arm is very straight and slightly stiff.

The left knee bends in toward the ball while the right leg straightens to act as a brace for the body balance.



THE PUSH SHOT



THE top of the swing.

Both feet are very firm on the ground.

The left knee is turned in toward the ball and the weight is on the inner side of the left foot.

The swing has not the same freedom as other shots—the muscles are more tense and the swing more compact.

The swing is relatively short, the club at the top being only slightly beyond the vertical position.

Real concentration begins here.



THE PUSH SHOT



THE club is coming down.

The body has turned rapidly and dropped forward, putting most of the weight on the left foot.

The club has reached this position more from a quick downward motion of the arms simultaneously with the turn of the body, than from any action of the wrists.

The right knee bends and turns inward with the turn of the body.

The right elbow is close in to the body and well forward.



THE PUSH SHOT



THE forward swing of the club.

Continuation of the turn of the body and the dropping of the arms, with but little wrist action so far.

The body has now turned as far as the position of address except it is leaning more forward, with more weight on the left leg than for other shots.

From here the right hand dominates the power quite the same as in all other shots.



THE PUSH SHOT



IN conjunction with the action of the right wrist, the arms and hands are swinging forward and becoming very straight and tense.

Owing to the ball being further back toward the right foot, and the arms and body well advanced, the ball is hit while the club head is descending.



THE PUSH SHOT



THE forward swing.

The grip is very firm.

The arms and hands are still going forward and still much in advance of the club head.

The right wrist is now nearly straight, as is also the right arm.

This shot must be played very firmly and decisively.

The blur of the club head and shaft well illustrates the terrific speed of the club head right at the ball.



THE PUSH SHOT



THE club head is just ready for impact with the ball. The success of this shot depends on the absolutely firm and unflinching effort at this point. Both arms are very straight and the right hand is turning slightly forward. The arms and hands are much in advance of the ball. The ball is hit first and the club head reaches well into the turf, owing to the arc of the swing being well advanced with respect to the ball.



THE PUSH SHOT



THE ball is on its way. It has a low trajectory and reaches its maximum height very quickly.

The right wrist has turned well forward.

Both arms are stretched to their limit with the club head still close to the ground.

Both legs are nearly straight, the right heel just beginning to lift from the ground.

The concentration keeps the head fixed firmly in its original position.



THE PUSH SHOT



O the extreme finish of the swing, the arms are still stretched out to their limit.

Even at this point the muscular tension still exists.

Unlike other shots, this one has no freedom or relaxation in any part of the swing.



THE PUSH SHOT



THE details of the execution of a Push Shot have been much written about for many years. Its salient features are shown in these pictures.

It differs principally from other shots in its tenseness of execution, shortened swing and advancing of the body in the downward swing, so that the arc which the club head describes is well forward with respect to the ball.

The club head meets the ball on the descending part of the swing, with the hands well in advance and the right wrist turning over more sharply than usual.

The ball rises quickly to its maximum height, and then continues straight and true until its force is spent.



**THE CLEEK—FULL SHOT
FOR THE LEFT-HAND PLAYER**

These pictures are reversed so as to show how the various movements
would appear if played left-handed.

They will also be of interest to the right-hand player for the purpose of
comparing his swing before a mirror.

THE CLEEK—LEFT HANDED



THE stance differs from that of the wooden clubs only in that the ball is closer to the player and the feet are not quite so far apart.

There is slightly more bending of the body from the hips. The whole stroke is essentially the same as that with the driver.



THE CLEEK—LEFT HANDED



IN the backward movement of the club the arms are kept closer to the body and the swing is more upright than for the wooden clubs, due to the shorter shaft and greater bend of the body. There is only a slight movement from the wrists so far in the stroke.

Note the bending of the right knee and the straightness of the right arm.



THE CLEEK—LEFT HANDED



LL through the backward swing both elbows are close together and the arms are very close to the body. Compare the positions of the right knee in the two pictures. It is the body turn which pulls the right knee in, and the right heel from the ground.

The left elbow bends sharply at the latter part of the upward swing, while the wrists lift and turn the club.



THE CLEEK—LEFT HANDED



At the top of the swing, just as the club starts down. The left leg is quite rigid and acts as a firm support and balance for the turn of the body, which is to follow. The position of the hands with relation to the wrists and arms is important.

The club face does not point to the ground; it is about midway between the horizontal and vertical positions.

The left forearm is directly underneath the shaft of the club.



THE CLEEK—LEFT HANDED



THE first part of the downward swing.

The turn of the body has brought the right knee forward and the right foot is again flat on the ground.

The hands have dropped rapidly with the body turn, but the left arm and wrist still retain the bent position.

The left knee has turned in with the movement in just the same manner as the right one did in the backward swing.

The left elbow is close to the body and advancing with the stroke. Both wrists are acting in complete unison.



THE CLEEK—LEFT HANDED



THE left wrist is doing the hitting, while the right arm is pulling hard.

The advancing of the arms with the stroke pulls the club forward as the left wrist whips the club head through.

The pressure on the left foot is transferred to the inside of the foot. The right leg is almost straight and is being used as a very firm support. From this point the weight of the body goes forward onto the right foot.

The body turn is well advanced.



THE CLEEK—LEFT HANDED



HIS picture and the one following form a good study of balance during the actual hitting of the ball.

Both feet are firmly on the ground, which enables the full force to be thrown into the shot.

The left arm and left wrist are straightening simultaneously at the moment of the impact, which puts the full power of the club head into the ball. The whole turning of the body is also in unison with the movement.



THE CREEK—LEFT HANDED



THE club head follows the ball right out after it and close to the ground as far as the reach of the arms will permit it.

This is the point where both the left arm and wrist are completely straightened.

The right leg is now perfectly straight, supporting the weight of the body and the force of the stroke.





AFTER the ball is away the club head follows to the full extent of the reach of the arms.

The concentration continues, keeping the head still until the club is fully horizontal.

The remainder of the stroke is exactly similar to that with the driver, the body turning and the arms continuing straight out until the club is nearly vertical and the final relaxation occurs.



THE CLEEK—LEFT HANDED



TO enable a consecutive analysis of the various movements of the whole stroke these pictures are given in a group.

The action of the knees in assisting thorough balance to the stroke at all points is clearly shown.

The right arm never bends, but the left one bends from the beginning and does not again straighten until the ball is hit.

The advanced turning of the body in the downward stroke pulls the club forward for the final wrist action as the ball is hit.



COMPARISON OF BACKWARD AND FORWARD SWINGS

BACKWARD AND FORWARD SWINGS



THE analysis of the strokes would not be complete without comparing the backward and forward swings to note their sequence of movement.


The pictures on the opposite page show three positions of the swing with a driver, the backward swing in the first column and the corresponding positions of the forward swing in the second column. The positions are similar in that the club is in the same relative position in each, but there is little similarity elsewhere.

In the backward swing the hands are well out from the body—the arc of travel of the club head is well back. But in the forward swing the turn of the body and with it the bending forward of the right knee, combined with the delayed action of the wrists, causes the club head to describe a very different path.

A lot of opportunity for a study of the swing is presented in these pictures.



BACKWARD AND FORWARD SWINGS

N continuation of the comparisons of the backward and forward swings these pictures show the Cleek shot in three different positions of the club. The first column are the backward and the second column the forward swings.

The same essential variation in the movements are shown just as with the driver on the preceding page.

The analysis shows that in the downward swing the first movements are mainly to get into position to hit and the work of hitting is delayed until the body as a whole is in that position—then the actual hit is made from the wrists, the right doing a major share of the work.

In the two pictures at the bottom of the page the advanced turn of the body in the forward swing with respect to the same position of the club in the backward swing is well illustrated.



BACKWARD AND FORWARD SWINGS



IN these pictures a comparison of the backward and forward swings with a Mashie are shown at the top, and at the bottom with a Mashie Iron in the push shot.

The delayed action of the wrists until the position for hitting is attained from the turn of the body is well illustrated, as is also the action of the right wrist in finally throwing the club head into the ball.

In the bottom pictures of the push shot the leaning forward and turning of the body at the time of the impact in comparison with the position of address is emphasized.



SIMILARITY OF STROKES WITH ALL CLUBS

SIMILARITY OF STROKES WITH ALL CLUBS



S has been previously pointed out, the essential features of all strokes are quite the same. On the opposite page are shown similar positions of the strokes with the Driver (first column), the Mashie (second column) and the Mashie Niblic (third column).

It will be seen that the action and sequence of the action of the wrists, arms, knees, hips, shoulders, etc., are quite alike for all.

The variation in the length of the swings is shown from the Driver in a horizontal position at the top to the Mashie Niblic in a vertical position. The latter is much more upright and with more relative bend of the wrists for the position of the club.

They all have the same movements and sequence of the movements.



SIMILARITY OF STROKES WITH ALL CLUBS



CONTINUING the analysis of similarity of strokes, there are here presented pictures of the Driver (first column) and Mashie (second column), showing the development of the wrist action up to the actual hitting of the ball.

The similarity of the strokes in their essential features is readily seen, not only in the body positions, but also in the action of the feet, knees, arms, wrists, etc.



SIMILARITY OF STROKES WITH ALL CLUBS



AFTER the ball is hit the strokes with the Driver and Mashie or even the Mashie Niblic are very similar.

The club follows out after the ball with both arms stretched straight out and all the bodily positions entirely similar.


The pictures in the first column are of the Driver, in the second column the Mashie, and the Mashie Niblic at the bottom.

Although the Mashie Niblic has a shorter swing, its finish is accompanied with the same poise of the body and general position as with the Driver.



CONCLUDING REMARKS

CONCLUDING REMARKS

N the preceding pages the various physical movements in their sequence have been described for all the strokes. The prominent characteristics of all have been specifically pointed out. Inasmuch as they are common to all the strokes, there has of necessity been repetitions, but it is by repetition that all teaching establishes its truths most indelibly in the mind. In golf there is no exception to the rule: the pupil learns the movements by constant repetitions.

It seems to me fitting, therefore, to describe as a general summation the principal features which apply alike to the making of all golf strokes.

In taking the stance, the feet are placed a comfortable distance apart—that seems to me the best way to describe their position. Of course, a tall player should “spread” more than a shorter or stouter one. The latter should stand straighter and place the feet closer together. A slightly open stance is, I believe, the best—it tends to shorten the backward swing, prevent overswinging, and give a better position of the body for the impact of hitting as well as permitting an easier follow through.

The club is gripped firmly enough in the fingers of the left hand to give a feeling of thorough control of the club in that hand. The stance being comfortable, the same feeling should prevail in the grip, in the arms, in the legs and body—in other words, a general relaxation. The preliminary waggle is to adjust this relaxation and visualize the making of the stroke for the desired flight of the ball. As this visualization proceeds, so also does the concentration develop, until it is fixed intently on the actual hitting of the ball. The position of the head becomes fixed and is directed to remain fixed and immovable until the ball is away.

CONCLUDING REMARKS

The relaxation of the body continues all through the backward swing. All the various parts of the body which make up the turning movements operate smoothly in unison, easily and deliberately, without any semblance of jerkiness or hurried action, but firmly and with a feeling of complete control. The club is started back with a simultaneous bending of the left knee, swinging of the straight left arm, and a bending of the right elbow, the shoulders and hips turning smoothly with the movement right from the start. The wrists delay their bending action until the club has reached a horizontal position, where they begin to lift and turn the club head, harmonizing their action smoothly with the other movements. All through the backward swing there is a distinct feeling of firm support on the right leg without transferring too much of the weight to it. It gradually tightens to the top of the swing. At the finish of the backward swing the left shoulder has turned underneath without disturbing the position of the head.

When the club starts its downward movement the previous relaxation disappears and in its place a distinct feeling of tenseness ensues. The grip is tight in both hands and the various movements, although still in complete unison, are fast and decisive. At the start the right knee begins to bend in toward the ball and the left knee to straighten. The body turns around very rapidly and with it the left arm pulls straight down and the right elbow comes in close to the body, still in its bent position. The wrists delay their action until the club head has reached a horizontal position, at which point they begin to put their power into the stroke, and that power is the final climax toward speeding up the club head and timing the force so that it is at the maximum just as the club head meets the ball. Before this final action of the wrists throws the club head into the ball the body has advanced in its turning movement until it is facing considerably ahead of the position of the ball. The arms are thus permitted to stretch straight out and

CONCLUDING REMARKS

away, forcing the club head to continue its motion close to the ground and along the path of the flight of the ball. The impetus of the stroke carries the club head to its final position at the finish, where relaxation again occurs.

That briefly and in general describes the stroke as it is made from beginning to end, but to perform these movements in proper sequence and timing requires a mental coördination to accompany the physical movements and prompt their operation. This mental coördination is indispensable to successful results, and I shall endeavor to describe the course of thought or inward feeling which takes place during the playing of a stroke.

In the first place, a large amount of optimism is necessary—a confident feeling that the shot to be played is easy of accomplishment. Then the desired result must be thoroughly visualized in the mind, so that there is no uncertainty of the way the ball is to travel, both in the air and on the ground after it strikes. This should be done quietly and calmly just before making the stroke and not in a nervous or worrying manner immediately after making the preceding stroke. Having determined just what it is desired to have the ball do, I always get the proper feel of the club in the left hand, which is insuring of confidence. In fact, throughout the whole stroke the left hand never loses its firmness of grip or control. At the same time a good firm grip with the thumb and forefingers of the right hand adds to the feeling of complete control of the club.

Having visualized the shot to my satisfaction, obtained the proper feel of the club in the left hand and adjusted the stance to an easy coördination, I then satisfy myself as to just how the club head is to meet the ball to produce the result in its flight that has been previously determined upon. The visualization is transferred to the way the club head must go into the ball and through with it. This takes place

CONCLUDING REMARKS

during the preliminary waggle and the soling of the club head behind the ball. In other words, I have come to the point of knowing just how the club head must meet the ball and my whole mind and concentration centre on that one final thing—I am going to see the club meet the ball just as I have visualized it in advance. I doubt if there is any other thought of any kind enters my head until that action is over.

When this visualization and concentration which I have described is complete and thorough, the swinging of the club almost automatically takes care of itself. There is then no occasion to hurry the backward swing, for the confidence is so complete that all thought of haste disappears and, furthermore, the effort isn't going to be required until the club head is finally thrown into the ball. In addition there is little tendency to look up, because the whole mind and attention are centred on the club head meeting the ball, rather than whether the ball goes right or wrong—you know the ball is going to go right, because that was all thoroughly considered and determined on in advance. When the travel of the club has turned the body toward the ball in its flight, you look to see it go where you intended it to go, rather than in eagerness to find out whether it is going to that place or some other.

To become a good player, day in and day out; whether in a friendly game or in a tournament; whether you are ahead or behind in the competition; whether the luck seems to be with you or against you; in fact, under any of the varying conditions which golf is heir to: one must possess a "golf temperament." Some are instinctively gifted with that mental poise, but many players of standing have been obliged to cultivate and master it with the same painstaking care and effort as was applied to the learning of the swing itself. It is so essential to success that diligence and perseverance should be exerted to acquire it by those who are not naturally so endowed.

CONCLUDING REMARKS

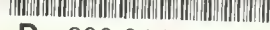
The man who can be keen on winning and yet take the game as an afternoon's recreation; who can forget the bad stroke and approach the next one with carefree and optimistic confidence; who can, after a bad hole or two, start from the following tee with a smile of genuine self-possession; who can watch a tee shot go out of bounds and not be disturbed; or miss a short putt and confidently anticipate making it up with a long one later on; who can retain his earnestness in the face of disappointment or defeat—that man is, or will be, a champion and will derive the highest enjoyment which the game can furnish.

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